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PROFESSOR CARTER'S

PRACTICAL ILLUSTRATED

WALTZ INSTRUCTOR

BALL ROOM GUIDE

AND

SMALL BOOK

DE WITT, PUBLISHER

NEW YORK

CARTIER'S

PRACTICAL ILLUSTRATED

WALTZ INSTRUCTOR,

BALL ROOM GUIDE,

AND

CALL BOOK.

GIVING AMPLE DIRECTIONS FOR DANCING EVERY KIND OF SQUARE AND ROUND DANCES, TOGETHER WITH COTILLONS—INCLUDING THE NEWEST AND MOST POPULAR FIGURES OF

"THE GERMAN."

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WALTZ INSTRUCTOR AND BALL ROOM GUIDE.

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PREFACE.

CIVILIZED society is agreed now-a-days that it is necessary to a graceful carriage that one should learn to dance. Fifty years ago, there was to be found a large class who affected to look upon dancing as an undignified, dandified accomplishment; but to-day everybody who pretends to the slightest acquaintance with good society recognizes the necessity of learning to dance.

Many books have been written on the subject of dancing, some of which lie before us at this moment. The great defect with all of them is the want of simple explanations, suitable to those who are beginning the practice of dancing. They are full of learned disquisitions, but barren of any real help to those who are beginning this most graceful study.

The little book which we herewith give to the press is designed to supply a practical want in this respect. There is nothing original in it, simply because we have not attempted to invent dances—only to render easy the acquirement of those which already exist. It will be found that everything is stated in the simplest language, and that all unnecessary verbiage and figures of speech have been dispensed with. Precisely as we endeavor to teach our pupils in our schools have we endeavored to write. Instead of representing the art of dancing, in fact, as an abstruse science, it has been described as what it really is—a graceful and necessary accomplishment, easily within the reach of all.

So far as Waltzes are concerned, the illustrations printed in their proper place in this book will be found to give simply and

correctly the different positions of the dance. They have been prepared with the utmost care, and will be found a great aid to such as are commencing the study of the dance. We may add that an indulgent press and public have for several years shown us the greatest favor as Teachers of Dancing, and that it is as an additional effort to deserve this favor that we put forth this little work, hoping that it will be found of genuine assistance.

P. VALLEAU CARTIER.

No. 44 W. 14th Street,
NEW YORK.

CARTIER'S

PRACTICAL ILLUSTRATED

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"CALL BOOK."

THE POSITION IN QUADRILLES OR SQUARE DANCES.

The position of the first couple is at the head of the room, which is generally at the furthest end from the entrance; the second couple stands opposite, facing the first; the third couple stands on the right of the first, and the fourth couple on the left of the first, facing the third. The first and second couple are termed the head couples, and the third and fourth the side couples. The gentleman stands on the left of his partner. Although it is not desirable that more than four couples should comprise a set, yet should there be two extra couples without places, a double head or double sides may be formed.

The quadrille consists of five parts or figures, and the music is always composed of eight bars to a part—each bar corresponding to two steps in the time, each movement always takes eight steps to execute it, and, therefore, occupies four bars of the music. At the first eight bars the salutations are made; the gentleman bows first to his partner, then to the lady on his left; the lady curtesies first to her partner, and then to the gentleman on her right.

Eight bars precede each succeeding figure (except in the fifth figure, the Lancers and Prince Imperial), during which the dancers remain standing.

EXPLANATION OF QUADRILLE STEPS AND MOVEMENTS.

Right and Left Across.—Two couples cross over, taking four steps; each person gives right hand in passing to opposite person, then joins left hands with partners; each couple turns half round in opposite couple's places, and return immediately back to their proper positions in the same manner.

Balance.—Partners cross hands—right hands uppermost, and promenade to the right to opposite couple's places, taking eight steps, and return in the same manner.

Ladies Chain.—Two ladies cross over, giving each other right hands in passing, and turn opposite gentleman with left hands, and return to places in the same manner.

Forward Two, or Forward and Back.—Commence with right foot, take three steps forward, and bring the left foot behind the right; *count four*, then take three steps backward, commencing with the left foot, and bring the right foot in front of the left; *count four.*

Cross Over.—Two couples cross straight over to opposite places, taking eight ordinary walking steps—the ladies passing on the inside, and the gentlemen on the outside.

Chassez.—Partners face each other, and take four steps forward and four steps backward—the same as in "Forward Two."

Right Hand Across, and Left Hand Back.—Two couples cross over, taking four steps, and give right hands in passing to opposite person; return with four steps, and give left hand in passing. The ladies retain left hands of opposite gentleman and cross right hands, and extend the same to their partners.

Balance in Place.—Slide the right foot to the right, and bring the left foot in front of the right in third position; *count two;* slide the left foot to the left, and bring the right foot in front of the left in the third position; *count two;* repeat the above; *count four.*

Balance to Corners.—Is executed the same as "Chassez."

Hands All Round.—All join hands in a circle, and move around to the left.

All Promenade.—Give both hands to partners—the hands crossed, right hand uppermost, and move in a circle to the right.

Grand Chain, or Grand Right and Left.—Explained in Fifth Figure, "Lancers."

Turn Partners.—Give both hands to partners, and turn once around to the right.

Turn Corners.—The same as "Turn Partners."

Ladies Grand Chain.—Explained in First Figure, Prince Imperial.

Ladies Double Chain.—Explained in First Figure, Saratoga Lancers.

THE PLAIN QUADRILLE.

FIRST FIGURE.

Head Couples Right and Left Across.—The first and second couples cross over; each gentleman and opposite lady touch right hands in passing, the gentleman then extends his left hand to his partner turning her half round, occupying opposite couple's place. This takes up *eight counts.* This same movement is repeated in returning, which brings the couples to their original positions.

Head Couples Balance.—Each gentleman crosses hands with his partner, and promenades to the opposite side, passing opposite couple to the right, *counting eight.* Return to places again, passing to the right, *counting eight.*

Head Couples, Ladies Chain.—The ladies of head couples cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half round, *eight counts;* the ladies then return by repeating the same movement, which brings them back to their original places.

Head Couples Balance.—This is performed the same as explained above. The entire foregoing figure is then repeated by the side couples.

SECOND FIGURE.

Head Couples Forward and Back.—The gentlemen extend their right hands to partners, taking four steps forwards, and retire, taking four steps backwards.

Cross Over.—The couples drop hands and march straight across, the ladies passing between, *counting eight.*

Chassez to Partners.—The partners face each other, taking four steps forward to the right, and four steps backwards.

Re-cross to Places.—March straight to places as before, the ladies passing between.

Head Couples Balance.—This is performed in the same manner as described in the First Figure.

This figure is then repeated by the head couples, and then performed twice by the side couples.

THIRD FIGURE.

Head Couples Right Hands Across.—The head couples cross straight over, giving right hands to opposite person in passing.

Left Hands Back.—In returning, the left hand is given to the opposite person in repassing, and retained; the ladies cross right hands to partners, *counting eight.*

Balance in Place.—(See page 6). All drop left hands, the gentlemen retaining their partners' right, and promenade back to opposite couple's places.

Ladies Forward.—Two ladies forward, with four steps, and retire with four steps backwards.

Gentlemen Forward.—Repeat the same as the ladies.

Forward Four.—Gentlemen join hands with partners, taking four steps forward and four steps backwards.

Half Right and Left.—Both couples cross over; each person gives right hand in passing to the opposite person, and left hand to partner, and turn to places.

The head couples repeat this figure, and then the side couples perform the same twice.

FOURTH FIGURE.

Forward Four.—The gentlemen of the head couples extend right hands to partners, taking four steps forward and four steps backward. Again advance four steps; first gentleman leaves his partner, who joins left hand with opposite gentleman, who retires with both ladies, the first gentleman retiring to his place alone.

Forward Three.—The second gentleman and two ladies take four steps forwards and four steps backwards; he again advances, and hands the two ladies to first gentleman (who advances to receive them), and retires—the three retiring at the same time. The first gentleman and two ladies advance four steps and retire; advance again and meet second gentleman, all joining hands in a circle.

Four Hands Half Around.—The four dancers turn half

around to the left, and each couple then retires to opposite couples' place.

Half Right and Left.—All cross over, touching right hands in passing with opposite person, and extend left hands to partners and turn to places.

This figure is performed four times—twice by head couples and twice by the side couples ; the first, second, third and fourth gentleman each taking the lead alternately.

FIFTH FIGURE.

This figure consists of repetitions of portions of the First and Second Figures.

Head Ladies Chain.—The same as in First Figure.

Head Couples Forward and Back.—The same as in Second Figure.

Head Couples Balance.—After fourth *balance, all chassez.*

Performed twice by head couples, and twice by side couples. Very frequently *Hands All Around* is introduced instead of *Ladies Chain.* This is performed by all joining hands in a circle, swinging to the left, taking eight steps, and back again to the right, taking eight steps, or sixteen steps to the left entirely around.

VARIETY QUADRILLE FIGURES.

The Variety Quadrilles consist of single figures that are sometimes introduced in place of the Second or Fifth Figure of the Plain Quadrille.

THE BASKET FIGURE.

Forward and Back.
Cross Over.
Chassez to Partners.
Re-cross to Places.
Balance.

} Same as in 2d Figure Quadrille.

Ladies Forward and Back.—All the ladies take four steps forward, and four steps backwards, then four steps forward again, and join hands in the centre.

Gentlemen Forward.—All the gentlemen forward, and join hands outside of the ladies.

Gentlemen Hands Around.—The gentlemen swing hands around, and stop when they arrive at the left side of their partners.

Form Basket.—The gentlemen raise their arms over the ladies' heads, and bring them down (hands still joined) in front of the ladies.

All Balance in Place.—(Hands still joined.)

Turn Partners to Places.

The head and side couples perform this figure twice. Finish with *All Chassez.*

Third and fourth times, gentlemen join hands in the centre.

QUADRILLE STAR.

Four Ladies Forward and Back.

Gentleman the Same.

Ladies Cross Right Hands.—All the ladies step to the centre and cross right hands, and go half around.

Left Hands Back.—The ladies return by dropping right hands, and crossing left hands; they retain the left, and give right to partners, thereby forming a star.

All Balance in Place.

Turn Partners to Places.

This figure is repeated four times; on third and fourth times, the gentlemen forward and back first, and cross right hands.

QUADRILLE SOCIABLE.

Head Couples Right and Left.

Side Couples the Same.

All the Ladies Balance to the Right and exchange partners (each lady going into the next lady's place to the right).

All Promenade.

Head Couples, Ladies Chain.

Sides the Same.

All the Ladies Balance to the Right and exchange partners.

All Promenade.

This figure is repeated, which brings the ladies back to their own partners.

THE CHEAT FIGURE.

First Couple Balance to the Right.—The first couple forwards to the third couple, and the same time the third couple forward to the first couple, each couple retires and forward again and turn opposite person with both hands.

Balance to Next Couple (second), and turn.

Balance to Next Couple (fourth), and turn.

Balance to Partner and turn; or, all balance to partners and turn.

This is repeated in turn by each couple.

This figure produces considerable merriment, as each person is privileged after balancing, to either turn the opposite person, or suddenly withdraw and turn some other person in the set, and thus cheating the opposite person without violating any rules of etiquette.

THE JIG FIGURE.

Hands All Around.—All join hands, and swing in a circle entirely round to places again.

Ladies Balance to the Right.—Each lady forwards to gentleman on her right, and turns him with both hands; she then repeats the same with the next gentleman, until she turns her own partner, and resumes her own place.

Hands All Around.—(As before.)

Gentlemen Balance to the Right.—(Executing the figure in the same manner as the ladies.)

Hands All Around.—(As before.)

All Chassez.

THE LANCERS.

FIRST FIGURE.

Head Couples Forward four steps and back, forward again, and turn opposite person with both hands, and return to places.

Cross Over.—The first couple join hands and cross over; the second couple separates to permit the first couple to pass through. Returning, the second couple joins hands, and pass through first couple.

Balance to Corners.—All the ladies balance to the gentlemen on their right, at the same time all the gentlemen balance to the ladies on their left.

Repeated by head couples, except in "Cross Over," the second couple first passes between.

The same for side couples.

SECOND FIGURE.

Head Couples Forward four steps and back, forward again, the ladies remaining in the centre, back to back, and salute partners.

Chassez, and turn partners to places.

Side Couples Separate.—The side couples separate and join hands with head couples.

All Forward and Back.—The two lines forward four steps and retire; forward again and turn partners to places.

Repeated by head couples. The same for side couples.

THIRD FIGURE.

Head Couples Forward four steps and retire; forward again, and salute opposite couple and retire.

Ladies Chain.—(The same as described in First Figure, Plain Quadrille.)

FOURTH FIGURE.

Head Couples Lead to the Right, and salute side couples on their right; then lead to the side couple on their left and salute. Return to places and salute partners.

Right and Left Across.—(The same as in First Figure, Plain Quadrille. The second time the head couples execute this figure, they lead to the side couples on their left and salute, and then to the couple on their right.)

The same for side couples.

FIFTH FIGURE.

Grand Chain, or Right and Left All Around.—All face partners and join right hands; pass partner, and give left hand to next person, right hand to next, left hand to next, and meet partners in opposite couple's place and salute; pass partner again, and continue in the same manner, going around the entire circle, until you regain your place and salute partners.

First Couple Face Outward.—The first couple join hands and promenade to the right in the centre of the set, and return to their place, facing outward. Then the couple on the right take position behind the first, next follows the couple on the left, and the opposite couple remain in their place.

All Chassez Across.—The four gentlemen and ladies take four steps across—the gentlemen passing to the right behind their partners then return with four steps to the left. The four gentlemen retire, and step back to the left, and the four ladies the same to the right, forming in two single files, and face partners.

First Couple promenade down to the end of the line, and return back to the head of line and separate. The gentleman joining hands with the gentlemen, and the lady with the ladies.

All Forward in two lines, taking four steps forward and four steps backward ; forward again, and turn partners in places.

This figure is performed four times, the couples in their order taking the lead.

SARATOGA LANCERS.

FIRST FIGURE.

Head Couples to the Right.—The head couples lead to the side couples on their right ; salute and turn opposite person with both hands.

Cross Over.—The head couples pass through the side couples ; returning, the side couples pass through the head couples, and turn partners to places.

All Turn Corners with the right hand, and partners with the left hand.

This figure is repeated by the head couples leading off to the left. The same is repeated twice by side couples.

SECOND FIGURE.

All Forward and Back.
All Forward Again, Ladies Remaining in the Centre.
All Chassez, and Turn Partners to Places.
Hands All Round. (or Promenade).
This figure is executed four times.

THIRD FIGURE.

All Forward and Back.
All Forward Again and Salute.

Ladies Double Chain.—This is similar to the Ladies Chain, except that the side couples perform the figure at the same time with the head couples, and is executed in the following manner : the four ladies cross right hands, go half round, and turn opposite gentleman with left hand ; cross right hands again, go half round and turn partners with left hand.

This figure is performed four times, second and fourth times, gentlemen chain.

FOURTH FIGURE.

Head Couples Lead to the Right; salute, take lady, lead to the left, leave lady, return to places, salute partners.

Heads Cross Over, Sides Cross Over; heads return to places.

Sides repeat by leading to the left. Sides perform the same twice.

FIFTH FIGURE.

All Right and Left Half Round, and return the other way back (the same as explained in Fifth Figure, "Waltz Quadrille," No. 2).

First Couple Promenade and face outward; the other couples fall in behind.

Forward and Back Twice.

All March.—The ladies countermarch to the right, gentlemen to the left, meeting at the foot; the ladies march to the head of the line by going on the inside, the gentlemen going on the outside, then form two lines, all facing partners.

All Forward and Back, and turn partners to places.

This is repeated four times, the couples in their order taking the lead.

THE GLIDE LANCERS.

The Glide or Waltz Lancers consist of the corresponding figures of the original set, somewhat curtailed to allow of the introduction, at intervals, of the waltz movement.

FIRST FIGURE.

Head Couples: Forward and back,
Forward and turn opposite partners,
Cross over, first couple inside,
Return, second couple inside,
Waltz,
All: Balance to Corners,
Side Couples: The same.

SECOND FIGURE.

Head Couples: Forward and back,
Forward, ladies face partners,
Chassez, and turn partners to places.

All : Ladies to the right,
Waltz.
REPEAT.

Side Couples : The same, twice.

THIRD FIGURE.

Head Couples : Forward and back,
Forward and salute,
Waltz,
Ladies' chain,
REPEAT.

Side Couples : The same, twice.

FOURTH FIGURE.

Head Couples : To the right and salute.
To the left and salute.
Waltz.
Right and left across.
REPEAT.

Side Couples : The same, twice.

FIFTH FIGURE.

All : Right and left all round.
First Couple : Waltz.
All : Chassez across.
First Couple : Promenade.
All : Forward and back.
Forward again, and turn partners to places.
REPEAT FOUR TIMES.

THE CALEDONIANS.

FIRST FIGURE.

Head Couples Cross Right Hands.—Advance and cross right hands, the two gentlemen joining right hands above and the two ladies below; all take eight steps to the right half round, return by crossing left hands, taking eight steps to the left and return to places.

All Chassez. (See page 6.)
Ladies Chain.
Balance.
Same for side couples.

} The same as in the 1st Fig., Plain Quad.

SECOND FIGURE.

Head Couples Forward four steps and retire; forward again and salute, and retire.

Ladies Balance to the Right.—Each lady forward four steps to the gentleman on her right, and turns him with both hands, and remains at his side. In this manner each gentleman gets an exchange of partner.

All Promenade.—The four couples then promenade with their new partners.

This is repeated by the head gentlemen with their new partners; then the sides execute the same twice, which brings each lady to her own partner.

THIRD FIGURE.

Head Couples Forward four steps and back; forward again, and turn opposite persons with both hands, and return to places.

Cross Over.—First couple join hands and cross over, passing between second couple; returning, second couple join hands and cross over, passing between first couple.

Balance to Corners, and turn partners.

All Join Hands and forward to the centre; retire, and turn partners to places.

This is repeated again by head couples, and performed twice by side couples.

FOURTH FIGURE.

Head Couples Forward four steps and retire, and turn partners to places.

Four Ladies to the Right.—Each lady advances to the gentleman on her right, gives him her right hand, and salutes.

Four Gentlemen to the Left.—Each gentleman advances to the lady on his left, extends his left hand to her, and salutes.

Four Ladies to the Right.
Four Gentlemen to the Left.
} Repeat the same as above.

This brings original partners together again, but at opposite places.

All Promenade.—All promenade to places.

Repeated again by heads, and twice by sides.

FIFTH FIGURE.

First Couple Promenade around the centre of the set, and return to place.

Four Ladies Forward four steps and retire.

Four Gentlemen Forward four steps and retire.

All Balance to partners and turn.

Right and Left Half Round.—All go right and left until they meet partners at opposite places, and return by joining hands and promenade to places.

All Chassez and turn partners.

This is repeated four times, each couple in order recommencing the figure.

THE PRINCE IMPERIAL.

FIRST FIGURE.

Head Couples lead to the right and salute.

Take Side Ladies, and go to Opposite Places.—The first and second gentlemen retain their partners' hands, and take with their left hands the right hands of the side ladies; each trio then retires to opposite couple's places—first to second couple's place, second to first couple's place, facing the centre.

Ladies Grand Chain.—The four ladies (without the gentlemen) cross over, touching right hand with opposite lady in passing, then left hand to lady partner, turning to the left; returning, give right to opposite lady again, ending by facing partners—the four ladies having their backs to centre of set.

All Chassez to partners and turn, the side couples remaining in their proper places, the head couples being in opposite places.

The head couples repeat the figure as they stand; each head couple, therefore, gets a different side lady to retire with, and at the end of the figure, the head couples get back to their original places.

The sides repeat the same twice

SECOND FIGURE.

First Gentleman and Opposite Lady forward and turn with both hands; the gentleman half round and the lady entirely round, and stop in centre, both facing the first lady.

Cross Over.—The first lady passes between the couple in front of her, crosses over and turns second gentleman with left

in second couples' place, at the same time, the first gentleman and second lady turn one another in first couple's place.

Head Couples Forward and Back.

Half Ladies Chain.—First and second ladies cross over, giving right hands in passing, and turn partners with left hands to places.

All Chassez and Turn Corners with right hands, and partners with left hands to places.

This is repeated four times.

THIRD FIGURE.

First Lady to the Centre.—The first gentleman advances with his lady, and leaves her in the centre, facing him, salutes, and retires.

Second Lady to the Centre.—The opposite gentleman repeats the same.

Third Lady to the Centre.—The third gentleman repeats the same.

Fourth Lady to the Centre.—The fourth gentleman repeats the same.

Ladies Hands Around.—The four ladies join hands as they stand back to back, and move around to the right, ending facing their partners, they then let go of hands.

Four Gentlemen Forward and take hands of ladies, giving right hand to partner, and left hand to the lady on the left, forming a ring, the gentlemen facing inward and ladies outward.

All Balance in place with joined hands.

Turn Partners to Places.—Gentlemen drop hands of ladies on the left, and turn partners in places.

Repeat four times, continuing with 2d, etc.

FOURTH FIGURE.

Head Couples forward and back.

First Lady and Second Gentleman to Sides.—The head couples forward again ; the first lady places herself on the left of the third gentleman, the second gentleman places himself on the right of the fourth lady, the first gentleman and second lady then retire to their respective places.

Forward Six.—The three on each side forward and back twice, taking four steps forward and back twice successively.

Forward Two.—The first gentleman and second lady forward and retire ; forward again and salute, and go to partners.

Four Hands Half Round.—The four on each side join hands and turn half round in a circle. Gentlemen drop the hands of ladies on their left. The third and fourth couple retire to the places of the first and second couple respectively.

This figure is repeated by the head couples; but the second time the second lady places herself on the left hand of the right side couple, and the first gentleman goes to the right hand of the opposite side, and the first lady and second gentleman return to their places.

The sides perform the same twice.

FIFTH FIGURE.

(This figure commences without the usual prelude.)

Ladies to the Right.—Each lady takes four steps to the right, and turns right-hand gentleman with right-hand, taking four steps in turning; each lady again forward to the next gentleman in the same way, till they reach partners and retire to places.

First Gentleman and Opposite Lady Forward four steps and back.

Forward Again, and Turn Half Round with right hands, so that each will face his or her partner.

Chassez to Partners.—(Head couples.)

Turn Partners with both to places.

This figure is repeated four times, each gentleman in turn performing the second part of the figure with opposite lady. At the finish, the gentlemen place their ladies in the centre of the set, the ladies taking positions back to back, and all salute partners.

THE PARISIAN VARIETIES.

The four couples in this Quadrille are numbered differently from the usual way. The leading couple being the first, the couple to the right, second, the couple opposite to the head, third, and the couple to the left, fourth.

FIRST FIGURE.

First Couple Lead to the Right side couple and salute, then lead to the side couple on the left and salute; retire to place.

Head Couples Right and Left Across.—(The same as in First Figure Plain Quadrille, but without touching hands).

All Waltz with partners.

This is repeated four times, each couple in order recommencing the figure.

SECOND FIGURE.

First Gentleman and Opposite Lady Forward and Back and face partners.

Chassez to the Right.—Both head couples turn half round with left hand bringing the lady on the left.

First Gentleman and Opposite Lady Forward again; both couples chassez and return to places.

All Polka with partners.

Repeated by the others in their turn.

THIRD FIGURE.

First Gentleman Lead Ladies to the Centre.—The first gentleman leads successively each lady to the centre, commencing first by giving his left hand to the lady on the left, and leads her forward; he then gives his right hand to the opposite lady, his left hand to the lady on the right, and right hand to his partner, and places himself in the centre.

Ladies Join Hands and turn to the left.

Gentlemen Forward and turn partners to places.

All Balance and Waltz, twice.

Repeat four times, each gentleman leading the ladies to the centre in his turn.

FOURTH FIGURE.

First Couple Forward to the centre, and turn with both hands half round; they then separate and cross hands with side couples (the gentleman goes to the left and the lady to the right), and move round to the right.

Three Hands Around.—The two partners forming the first couple are standing on the sides; the three, presenting right hands, turn and retire to places.

Head Couples Cross Over.—The head couples cross over with three Mazourka steps, and turn into opposite places and remain standing there.

Side Couples Cross Over.—The sides cross over in the

same manner; the head couples repeat the same on returning, and the sides likewise.

Repeated four times.

FIFTH FIGURE.

First Gentleman and Opposite Lady Forward and back.

Head Couples Salute and separate to form two lines with side couple (same as in 2d Figure, Lancers.)

All Forward and Back.

All Forward Again and Salute.

Ladies Cross Right Hands and give left hands to partners.

All Balance, making two waltz steps; the gentlemen then advance to the next ladies and balance with two waltz steps, and continue on until they have completed the tour.

All Waltz with partners.

Repeated by the others in their turn.

At the finish All Salute Partners.

THE WALTZ QUADRILLES.

There are two "Waltz Quadrilles"—one is wholly and the other partly adapted from the Plain Quadrille. In No. 1, the figures are entirely similar, with the exception, that "Waltz" is substituted instead of "Balance," and in the last figure, in place of "Ladies Chain," "Right and Left Half Round" is executed. In No. 2, the first three figures are similar to the first three figures of the Plain Quadrille; the fourth and fifth figures are different.

The various movements of each figure (except the fourth and fifth) will be found explained elsewhere.

WALTZ QUADRILLE, No. 1.

FIRST FIGURE.

Head Couples right and left across.

All Waltz.

Ladies Chain.

All Waltz.

Side couples repeat the same.

SECOND FIGURE.

Head Couples forward and back.
Cross Over.
Chassez to Partners.
Return to Places.
All Waltz.
Repeated by heads; twice by sides.

THIRD FIGURE.

Head Couples forward and back.
Forward Again; ladies cross over and change partners.
All Waltz.
Repeated by heads; twice by sides.

FOURTH FIGURE.

All Join Hands, and forward and back.
Turn Partners to Places.
All Waltz.
Repeated four times.

FIFTH FIGURE.

All Right and Left Half Round.
All Waltz back to places.
Head Couples Forward and back.
Cross Over.
Chassez to Partners.
Return to Places.
All Waltz.
Sides repeat the same.

WALTZ QUADRILLE, No. 2.

FIRST FIGURE.

Head Couples Right and Left Across.
Balance.
Ladies Chain.
All Waltz.
Sides repeat the same.

SECOND FIGURE.

Head Couples Forward and back.
Cross Over.

Chassez to Partners.
Return to Places.
All Waltz.
Repeated by heads, and twice by sides.

THIRD FIGURE.

Head Couples Right Hand Across.
Left Hands Back.
Balance in Centre.
Half Promenade to opposite places.
All Waltz.
Repeated by heads, and twice by sides.

FOURTH FIGURE.

Head Couples Balance to the Right.—The heads face the side couples to the right and take four steps forward and four back.

Gentlemen Cross Over.—The gentlemen cross over and turn opposite lady.

All Ladies Chain.—(Each head and side couple make the Ladies Chain.)

All Forward and back.

Gentlemen Return to Partners and turn to places.

All Waltz.
Repeated four times.

FIFTH FIGURE.

All Right and Left Half Round.—Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left and give right and left hand alternately until they have got half way round and meet their partners.

Turn the Other Way Back.—Each gentleman turns his lady with his right hand all the way round, drops hands, and returns right and left back to places.

Head Couples Forward and Back.

Forward Again and Salute.

All Ladies Balance to the Right.—Each lady takes four steps forward to the gentleman on her right, and four steps back; the gentleman then turns her round and places her at his right side in the place his partner has left. In this manner, each gentleman receives an exchange of partner.

All Waltz with new partners.

Repeated again by heads, and twice by sides, which brings each lady back to her own partner.

LAWN TENNIS—NEW QUADRILLE.

No. 1. MEASURING THE GROUND.

First and Second Couples Forward (four walking steps), 2 measures.

Separate from Partners (turning backs to each other) and each partner to go to nearest side.—2.

Walk Backward.—Four steps.

On Third Side of Square.—2.

Face Partners and Walk to Place.—2.

During the foregoing eight measures of music, each partner of first and second couples describes a square.

First and Second Couples Balance with couples on their right.—4.

Exchange Partners, all the gentlemen returning to their places with opposite ladies.—4.

First and Second Couples Balance with couples on their left, and exchange partners.—8.

Ladies' Half Double Chain.—The four ladies cross right hands *en moulinet*, go half round and turn partners with left hands. —4.

Turn Partners with Both Hands.—4.

Repeat the Entire Figure.—32.

Third and fourth times counterpart for side couples.

No. 2. THE VARIED CHAINS.

First and Second Couples Right and Left (*Chaine Anglaise*) with side couples on their right.—8 measures.

Ladies' Half Chain.—4.

Turn New Partners.—4.

All Balance at Corners and Turn.—8.

First and Second Couples Right and Left, with side couples on their left.—8.

Ladies' Half Chain.—4.

Turn New Partners.—4.

All Balance at Corners and Turn.—8.

Repeat all the Above to bring ladies to their original places.

No. 3. THE ROUNDS.

First and Second Couples Right and Left Around (the same as grand chain, but performed by two couples only).—8 measures.

All Forward and Back.—4.

Leave Ladies in Centre, Dos-a-dos and Salute.—4.

Half Grand Chain.—8.

Four Ladies Forward and Back.—4.

Ladies' Half Double Chain.—4.

Head Couples Hands Round with side couples on their right, and form lines, thus: the first and third couples hands round and form line on first couple's place, facing centre; at the same time second and fourth couples hands round and form parallel line, facing centre. The lines are formed by the first and second gentlemen disengaging their left hands, drawing the others along, and taking the extreme left of their respective lines.—8.

Hands Round the Lady (the two gentlemen on each side hands round the lady between them and exchange places, thus placing each gentleman opposite his own partner).—4.

Turn Partners with Right Hands to Places.—4.

The entire figure is repeated by the head couples; third and fourth times, the side couples perform the right and left around, and hands round with the head couples on their right, and form lines on the sides, the third and fourth gentlemen taking the extreme left of their respective lines.

The other portions of the figure are analogous to the first and second times.

No. 4. THE DOUBLE PASTOURELLE.

Six Forward and Back, thus: the first and second gentlemen keeping their partners' left hands, take with their left hands the ladies at their left, who leave their partners in their places. The six forward and back.—4 measures.

Ladies on the Left Pass Under.—The first and second couples raise their hands so that the ladies on the left may pass under, and all the ladies cross to the gentlemen on the sides; the first lady taking position on the right of fourth gentleman, while the fourth lady takes position on the left of third gentleman, and at the same time the second lady crosses over to the right of third gentleman, while the third lady goes to the left of fourth gentleman.—4.

Six Forward and Back.—4.

Ladies on the Left Pass Under (all the ladies going to the head gentleman).—4.
Six Forward and Back.—4.
Ladies on the Left Pass Under (all the ladies going to the sides).—4.
Six Forward and Back.—4.
Ladies on the Left Pass Under, and all the ladies finish in their original places.—4.
Four Ladies Forward and Back.—4.
Four Gentlemen Forward and Back.—4.
All Balance to Partners and Turn.—8.
The entire figure is repeated. Third and fourth times the figure commences by the side, gentlemen taking the ladies from the heads.

No. 5. THE NET.

All Forward and Back.—4 measures.
Third and Fourth Couples Wheel into Line; the third and fourth gentlemen retaining their partners' hands, pass their ladies toward the centre so as to form a line across the set, leaving a space in the centre, the third couple facing the side of the square upon which the first couple stands, and the fourth couple facing that upon which the second stands. As these two couples are wheeling into line, the first couple forward and the first gentleman takes position in centre of line facing his partner, the first lady retiring to her place, while the second couple move to the right oblique, and the second lady takes position to the left of the fourth gentleman facing her partner, the second gentleman retiring to his place.—4.
First Lady and Second Gentleman Chasse to the Right.—2.
Dechasse to the Left.—2.
All Turn Partners to Places.—4.
All Promenade Half Round.—4.
Turn Partners.—4.
Turn Corners with right hands.—4.
Turn Partners with left hands.—4.
All Promenade to Places.—4.
Turn Partners.—4.
The entire figure is repeated by the head couples, with the difference that the second gentleman takes position in centre of line, and the first lady takes position at the left of third gentleman, and their

partners perform the chasse and dechasse; third and fourth times, counterpart for side couples, the head couples wheeling into line.

To Finish—all salute partners.

NATIONAL GUARD QUADRILLE.

FIRST FIGURE.

Dedicated to National Guard (North).

Forward and Back (first and second couples).—4 measures.
Lead to the Right and Salute.—4.
Cross Right Hands, *en moulinet*, and turn.—4.
Cross Left Hands, *en moulinet*, return, finishing by all facing partners in two lines.—4.
All Balance to Partners.—4.
Turn Partners to Places.—4.
Second time, head couples lead to the left, etc.
Counterpart for the side couples.

SECOND FIGURE.

To National Guard (South).

Forward and Back (first aud second couples).—4 measures.
Turn Partners (first and second couples).—4.
Side Couples the Same.—8.
Four Ladies to the Centre, back to back.—4.
Ladies' Hands Round to the Right.—4.
All Balance to Partners and Turn.—8.

NOTE 1.—First and second times, head couples forward, back and turn; then side couples the same. Third and fourth times, side couples forward, back and turn; then head couples the same.

NOTE 2.—First and third times, ladies go to the centre; second and fourth times, gentlemen go to the centre.

THIRD FIGURE.

To National Guard (East).

Forward and Back (first and second ladies).—4 measures.
Cross Over (first and second ladies).—4.
Side Ladies the Same.—8.
Salute Corners.—2.

Salute New Partners.—2.
Turn New Partners with Right Hands.—4.
All Promenade.—8.

NOTE.—First time, the first and second ladies forward and back and cross over; then side ladies the same. Second time, the first and second gentlemen forward and back and cross over; then side gentlemen the same. Third time, the third and fourth ladies forward and back and cross over; then head ladies the same. Fourth time, the third and fourth gentlemen forward and cross over; then side gentlemen the same.

FOURTH FIGURE.

To National Guard (West).

Forward and Back (first and second couples).—4 measures.
Lead to the Right and Salute.—2.
Form two lines; first and second couples separate from partners and join the sides; the first lady now goes to the left of third gentleman and the first gentleman goes to the right of third lady; the second lady goes to the left of fourth gentleman, and the second gentleman goes to the right of fourth lady.—4.
All Forward and Back.—4.
All Forward Again, and the first and second couples stop and face partners; side couples retreat to places.—4.
Turn Partners to Places.—4.
Second time, head couples forward and back; *lead to the left*, etc. Counterpart for the others.

FIFTH FIGURE.

To United States Army.

Introductory.—4 measures.
Four Ladies Exchange Places to the right, and all salute. Turn with right hands.—8.
The Ladies Pass to the Next Place on the right, all salute and turn.—8.
The Ladies Pass Again to the right, all salute and turn.—8.
The Ladies Pass into Places, all salute and turn partners with right hands.—8.
Tiroir.—First and second couples cross over, first couple gliding (with hands joined and crossed) between the second couple; return, second couple between the first.—8.
Tiroir on the Sides, third couple passing between the fourth; return, fourth couple between the third.—8.

All Turn Corners with Right Hands and partners with left.—8.

This Figure is performed four times precisely the same, except the Tiroir figure, which is as follows:

FIRST TIME.

Head Couples Cross Over, first couple between the second; returning, second couple between the first.—8 measures.

Side Couples Cross Over, third couple between the fourth; returning, fourth couple between the third.—8.

SECOND TIME.

Head Couple Cross Over, second couple between the first; returning, first couple between the second.—8.

Side Couples Cross Over, fourth couple between the third; returning, third couple between the fourth.—8.

THIRD AND FOURTH TIMES.

Side Couples Cross Over and Return, then head couples, in manner analogous to the first and second times.

After the entire Figure has been performed four times,

CODA.

All Forward and Salute *vis-a-vis.*—4.
Salute Partners.—3.

CENTENNIAL LANCIERS.

This is a modification of the regular "Lanciers," by which eight couples can be arranged in a set. When there are a large number of sets to be formed at a time, a great deal of space can be gained for each set by adopting this method of dancing in double sets.

FIRST FIGURE.

Head Couples Forward and Back.
Forward, and turn opposite persons.
Cross Over, and return to places.
All Join Hands.
All Forward and Back.

Turn Partners to Places.
Head couples repeat.
Sides the same, twice.

SECOND FIGURE.

All Join Hands.
All Forward and Back.
Forward, leave lady in centre.
Salute.
Chassez, and turn to place.
Hands all Round.
Head couples repeat.
Sides, the same, twice.

THIRD FIGURE.

All Join Hands.
All Forward and Back.
All Forward and Salute.
Corner Couples.
Ladies' Chain.
Head Couples repeat.
Sides, the same, twice.

FOURTH FIGURE.

Head Couples Join Hands.
Lead to the Right, Salute.
Lead to the Left, Salute.
Return to Places, Salute.
Heads, Cross Over.
Sides, Cross Over.
Heads, Return to Place.
Sides, Return to Place.
Head couples repeat.
Sides, the same, twice.

FIFTH FIGURE.

All Join Hands.
All Forward and Back.
Turn Partners in Place.
All Forward and Back, Again.
Turn Partners in Place.

First Couples Promenade Around.—The first couples join hands and promenade to the right in centre of set, and return to their places, facing outward. Then the couples on the right take position behind the first. Next follow the couples on the left, and the remaining couples are in place.

All Forward and Back, Twice.

March in Couples.—One couple to the right and the other to the left, marching to the lower end of set, where they meet.

All Join Hands in Couples.

All Forward and Back.

Return to Places.

This figure is performed four times, the couples in their order taking the lead, finishing by

All Joining Hands,

All Forward and Back, and

Turning Partners (twice).

MINUET LANCIERS.

FIRST FIGURE.

First Four Lead to Right and Salute.

Take Side Ladies, and fall back to opposite place and salute.

Forward and Back Six.—When the six fall back, the two gents forward.

All Turn Partners.

Balance to Corners and turn the same.

SECOND FIGURE.

All Forward and Back.

Forward and leave the ladies in the centre.

Face Partners and Salute.

All Chassez.

Turn Partners to Places.

Four Gents Give Left Hand Across.

Right Hand to Partner's Left.

All Promenade..

THIRD FIGURE.

All Join Hands.
Forward and Back.
Forward and Salute.
Four Ladies' Chain.—At the end of the chain do not turn partner, but give right hand to partner's left, and fall back to places.

FOURTH FIGURE.

First Four Lead to Right and Salute.
Exchange Partners and Form Two Lines, facing partners, and salute lady on the right.
Half Right and Left with opposite couples.
All Forward and Back.
Turn Partners to Places.

FIFTH FIGURE.

All Salute.
Commence with Grand Square.
First in Centre.
Sides Separate.
Sides in Center.
First Four Separate.
Partners to Places.
Repeat figure with sides in the centre, etc.
First Couple Face Out.
Sides in Centre
All Chassez.

MARCH.

Gents and Ladies Down Outside, gents passing around ladies and forming two lines on opposite sides.
All Forward and Back.
Turn Partners to Places.

Each number is danced twice by head couples and twice by sides.

NOTE.—The Fifth Figure commences the Grand Square with the music; the other figures, the dancers remain in place during the first eight measures.

COLLEGE LANCIERS.

FIRST FIGURE.

Head Couples Pass Through Sides and Bow.
Pass Through Next to Opposite Place and Bow.
Four Ladies Forward and Back.
Four Gents Forward and Back.
Balance to Corners and Turn.
Repeat four times.

SECOND FIGURE.

Head Couples Lead to Sides and Bow.
Exchange Partners and Form in Two Lines.
Bow to Lady on Right.
Ladies Change with Opposite Couples.
Join Hands in Two Lines.
All Forward and Back.
Forward and Turn Partner to Place.
Repeat four times.

THIRD FIGURE.

All Join Hands in a Circle.
All Forward and Back.
Forward, and four ladies pass to right, taking next ladies' place.
Stop and Bow.
All Balance to Corners.
Turn Same.
Repeat four times, which will bring ladies to place.

FOURTH FIGURE.

Right Hand to Partner.
Grand Right and Left.
Quarter Change, meeting opposite partner and bow.
Grand Right and Left.
Quarter Change to opposite place and bow to partner.
Four Ladies Forward and Bow.
Head Couples half right and left to places.
Side Couples half right and left to places.
Repeat four times.

FIFTH FIGURE.

Bow.
Grand Square.
Head Couples to the centre and sides separate.
Partners to Places.
Repeat with sides in centre.
First Four Separate.
Partners to Places.
Head Couples Face Out.
Each Side Lead to the Right and all face partners.
Gents Join Hands and two ladies pass under, crossing over and back to opposite places.
Join Hands in Two Lines.
All Forward and Back.
Forward and Turn Partners to Places.
All Join Hands in a Circle.
Forward and Back.
Forward and Bow.
Repeat four times, ending with
Grand Square.

NEW AMERICAN LANCIERS.

FIRST FIGURE.

Heads Cross Over.—4 bars.
Heads Turn Partners with right hand.—4.
Heads Cross with Sides to the right, twice.—8.
(This will bring head couples in opposite places, first and third times. Second and fourth times to places.)
Heads Turn Corners with right hand.—4.
Heads Turn Partners, Salute.—4.
Head couples repeat.
Sides, the same, twice.

SECOND FIGURE.

Heads, Ladies' Half Chain.—4 bars.
Heads, Salute to Ladies.—4.
Head Couples Balance.—4.
Head Ladies, Half Chain to places.—4.

Head Couples, Right and Left to corners on the right. —8. (Second time to the left.)

Head couples repeat.

Sides, the same, twice.

THIRD FIGURE.

Heads Half Promenade to opposite side and salute partners.—6 bars.

Head Ladies Give Right Hand to each other and left hand to partners.—2.

Head Couples Balance in Line.—4.

Heads Promenade to Places.—4.

Head couples repeat.

Sides the same, twice.

FOURTH FIGURE.

Heads Forward and Salute.—4 bars.

Heads Lead to the Right, Salute.—4.

Heads, Ladies' Chain with corners to the right.—8.

Head Couples repeat. (Second time to the left.)

Sides, the same, twice.

FIFTH FIGURE.

Grand Double Chain.—16 bars.

(The same as Grand Chain, only take partners with you.)

First Couple Face Out, other couples fall in, and promenade.—16.

(The couples are then arranged thus:

2d Couple.	3d Couple.
4th Couple.	1st Couple.

Facing this way.

1st and 3d promenading to left.
4th and 2d promenading to right.

Leave Ladies Inside of Set, Salute.—4.

Ladies Give Right Hand to one another *en moulinet*, and turn to the right, while gentlemen march in opposite direction until they meet partner.—4.

All Take Partners, and promenade and turn partners to places. –8.

(Danced four times.)

POLO QUADRILLE (NEW).

FIRST FIGURE.

All Promenade Half Round.
(This brings the couples to opposite places.)
Head Couples Forward and Back.
While heads are going back,
Sides Forward, going back as the heads come forward in next movement.
Heads Half Right and Left, to places.
Sides, Half Right and Left, to places.
Ladies' Double Chain.
Gentlemen Double Chain.
Repeat figure.

SECOND FIGURE.

Hands All Round.
Four Ladies in Centre.
Gentlemen Promenade Round, and turn partners with both hands when in places.
Four Gentlemen in Centre.
Ladies Promenade Round, and turn partners with both hands when in places.
Repeat, finishing with
Hands All Round.

THIRD FIGURE.

Four Ladies Cross to Opposite Places. (Heads passing first, all turning to centre of set.)
Four Gentlemen Cross to Opposite Places. (Gentlemen do not turn, but face and give left hand to partner, and give right hand to lady on right, forming a circle, the ladies facing inward and gentlemen outward.)
All Toward the Centre and Back.
All Round to Places. (Still holding hands.)
Gentlemen Pass in Front of Partners, turning each successive lady on right, and lastly their partners.
Repeat figure.

FOURTH FIGURE.

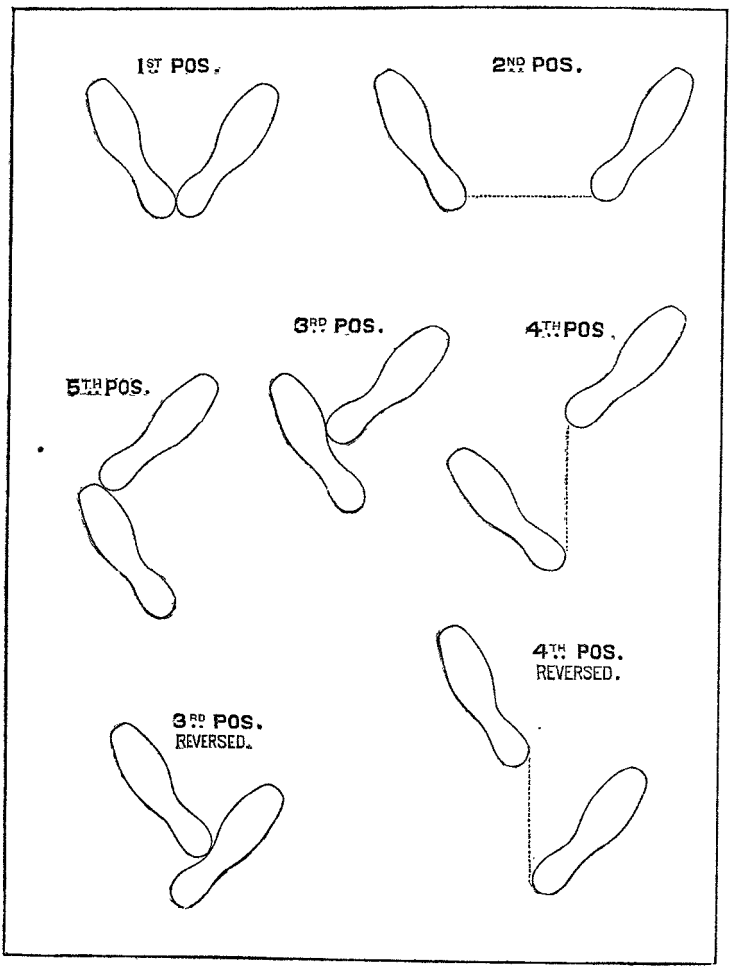
Head Couples Forward and Back.
As heads retreat,
Sides Forward.
As sides go back,
Head Ladies Go to Sides.
Sides, Six Forward and Back.
As sides go back,
Head Gentlemen Forward, going back when
Sides Six Forward Again, the gentlemen handing the ladies to the head gentlemen.
Heads, Six Forward and Back.
Heads, Six Forward Again, side ladies returning to partners, and all to places.
Hands Half Round to Left, and back to right, to places.
Repeat figure.

FIFTH FIGURE.

Hands All Round to Left.
Form Basket (see page 9), and again round to left.
Ladies Round Inside to Left, gentlemen at same time round in opposite direction. (Gentlemen raise their arms to permit ladies to pass under.)
All Promenade Round in Star. (The gentlemen when coming round to places in previous movement give their right hands to their partners and change places with them, bringing gentlemen inside; gentlemen cross their left hands, forming star, take partners about waist with right arm, and promenade round.)
After second time, finish with
Hands All Round to Left.

THE ROUND DANCES.

ILLUSTRATIONS OF THE FIVE POSITIONS IN DANCING.



ROUND DANCES.

The illustrations on the preceding page show the five elementary positions as they occur in all the round dances of the present time; and in the explanation of the various round dances given in the following pages, these positions are constantly referred to, and may be described as follows:

FIRST POSITION.

Standing at ease, the heels near together, and the toes turned outward, nearly at right angles.

SECOND POSITION.

The heels twelve to eighteen inches apart, and the toes nearly at same angle as in first position.

THIRD POSITION.

The heel of the right foot resting against the inner side or hollow of the left, and the toes at right angles.

FOURTH POSITION.

The right foot extended a step forward from first position.

FIFTH POSITION.

Heel of right foot against the toes of left, feet nearly at right angles

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POINTS ON ROUND DANCES.

The gentleman prior to engaging in the dance, places himself in front of his partner, a little to her right, encircles her waist with his right arm, supporting her firmly, yet gently, and holds her right hand with his left, extending it nearly to the height of his waist, slightly bent at the elbow.

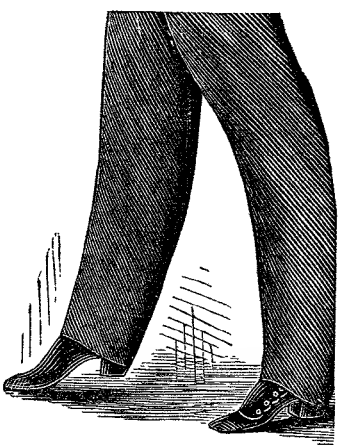
The lady's left hand should rest lightly upon her partner's left shoulder, while the right arm should be extended nearly straight with the palm of her hand turned downward. The gentleman then places the inner side of the fingers of his left hand against the inner side of the fingers of the lady's right hand.

The gentleman being at all times responsible for the guidance of his partner, he should, therefore, use the greatest precaution against colliding with other couples. He should regulate the proper distance to be maintained between himself and his partner, neither holding her so close as to impede her freedom of action, nor stand too far aloof, which would prevent his rendering her sufficient support. The lady should allow herself to be entirely guided by her partner, without in any case endeavoring to follow her own impulses.

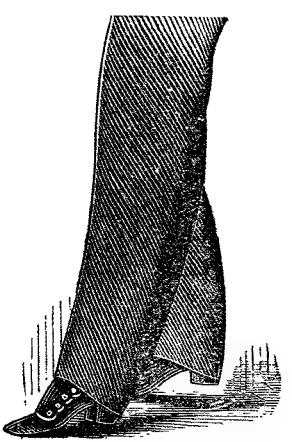
In all the round dances, the lady commences with the right foot and the gentleman with the left. Both dancers should look squarely to the front, over one another's shoulders.

THE WALTZ.

ILLUSTRATIONS OF THE MODERN WALTZ STEP.



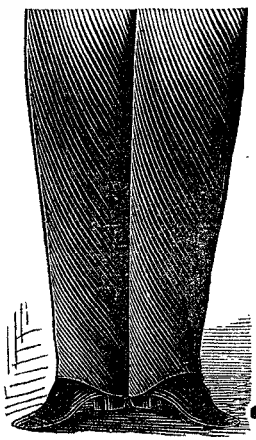
Step 1.



Step 2.

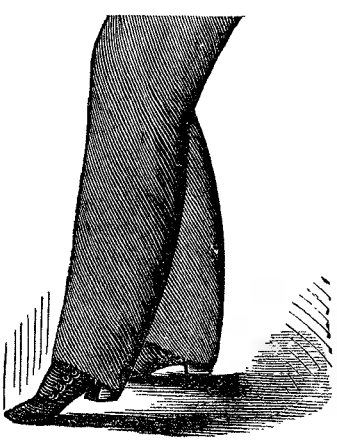
ILLUSTRATIONS OF THE MODERN WALTZ STEP.

CONTINUED.

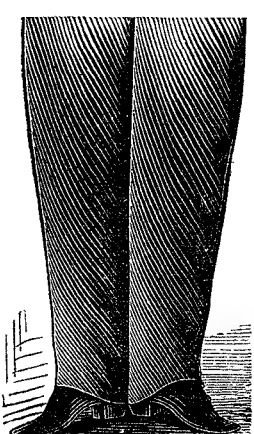


Step 3.

Step 4.



Step 5.



Step 6.

THE MODERN WALTZ.

Explanation of Step, as shown in preceding Illustrations.

STEP 1. Slide left foot backward to the left to 4th position (count *one*).

STEP 2. Draw right foot (heel slightly raised) backward to the right to reverse of 4th position, at same time turning a quarter circle to the right (count *two*).

STEP 3. Slide left foot backward to first position (count *three*).

STEP 4. Slide right foot forward to the right to 4th position (count *four*).

STEP 5. Slide left foot forward to the left to reverse of 4th position, at same time turning a quarter circle to the right (count *five*).

STEP 6. Slide right foot forward to 1st position (count *six*).

Repeat the same movements continuously, beginning with left foot.

TO REVERSE TO THE LEFT.

STEP 1. Slide right foot backward to the right to reverse of 4th position (count *one*).

STEP 2. Draw left foot (heel slightly raised) backward to the left to 4th position, at same time turning a quarter circle to the left (count *two*).

STEP 3. Slight right foot backward to 1st position (count *three*).

STEP 4. Slide left foot forward to reverse of 4th position (count *four*).

STEP 5. Draw right foot (heel slightly raised) forward to the right to 4th position, at same time turning a quarter circle to the left (count *five*).

STEP 6. Slide left forward to 1st position (count *six*).

Repeat the same movements continuously, beginning with right foot.

The lady commences with the forward movement and executes Steps 4, 5, 6, while the gentleman executes 1, 2, 3, and she continues 1, 2, 3, while he executes 4, 5, 6.

THE NEW FIVE-STEP WALTZ.

Make two slides sidewise, commencing with left foot—(counting *one* and *two*); then execute waltz step half round (counting *one, two, three*). Repeat the same, commencing with right foot.

THE SOCIETY WALTZ, OR REDOWA GLISSADE.

Music 2-4 time.

Slide left foot to the right (count *one*); draw right foot to the left (count *two*); raise the left foot in air (count *three*). Repeat by sliding with right foot, etc.

GLIDE WALTZ.

STEP 1. Step straight backward with the left foot to 4th position (count *one*).

2. Draw right foot to the left, to first position (count *two*).

3. Step slightly backward to nearly 3d position (count *three*), making quarter turn.

4. Step straight forward with the right foot to 4th position (count *four*).

5. Draw left foot to right in 1st position (count *five*).

6. Step slightly forward with right foot toward 3d position, making quarter turn (count *six*).

TO REVERSE TO THE LEFT.

Step straight backward with the right foot to 4th position (count *one*); draw left foot to right in 1st position (count *two*); step slightly backward to nearly 3d position, making quarter turn (count *three*); step straight forward with the left foot to 4th position (count *four*); draw right foot to left in first position (count *five*); step slightly forward, with left foot to nearly 3d position, making quarter turn (count *six*).

DOUBLE GLIDE WALTZ.

Music 3-4 time.

Step backward with the left foot (count *one*); draw right foot to left (count *two*); step backward with left foot (count *three*); draw right foot to left (count *four*); step slightly backward with left foot (count *five*). (The three last steps are same as Glide Waltz step.)

Step forward with right foot (count *one*); draw left foot to right

(count *two*); take full waltz step with right foot forward (count *three*, *four*, *five*).

There is a slight rest between counts two and three, which fills up the six counts in the music.

The lady begins with the forward movement of the right foot.

To reverse, step backward with right foot.

THE KNICKERBOCKER.

Take three long galop slides with left foot on accent, and as right foot is brought up to the left for third time, rest and hold left foot in air. To make second step, change quickly on left foot and take three steps with the right foot accented, ending on left foot for third time, with right foot in air. To make third step, change quickly to the right foot and take three steps with left foot accented, ending on right foot with left foot in air. Repeat by beginning with right foot.

THE NEWPORT.

Music 2-4 time.

Take three long galop slides with the left foot on accent, and as right is brought up to left foot for third time, rest, and hold left foot in air. To make second step, rest the left foot and raise right foot in air. To make third step, rest right foot and raise left foot in air. To make fourth step, rest left foot and raise right foot in air. To make fifth step, rest right foot and raise left foot in air. Repeat by sliding with right foot, etc.

THE ALSATIAN.

Music 2-4 time.

Slide left foot forward, resting on right foot (count *one*); slide right foot forward, resting on left (count *two*); repeat (count *three* and *four*). Repeat all the above in $\frac{1}{2}$ time (count 5, 6, 7, 8). Then take two full movements of the Wave (see next page).

THE RACQUET.

Music 3-4 time.

Take two long galop slides with left foot on accent, and as right foot is brought up to left foot for second time, rest, and hold left foot in air. Repeat by sliding with right foot, etc.

THE WAVE.

Music 2-4 time.

Take three long galop slides with left foot on accent, and as right foot is brought up to left foot for third time, rest, and hold left foot in air. Repeat by sliding with right foot, etc.

THE BOHEMIAN, OR HEEL-AND-TOE POLKA.

Music 2-4 time.

Place left heel on the floor in second position, resting on right foot (count *one*); bring the toe of left foot behind the right (count *two*); take full polka step (count *one, two, three*).

SECOND STEP.—Place the right heel on the floor, resting on left foot (count *one*); bring the toe of right foot behind the left (count *two*); then take full polka step (count *one, two, three*).

THIRD AND FOURTH STEPS.—Two full movements of the Wave (see above).

THE PLUS BEL, OR THREE-STEP ROCKAWAY.

The music for the PLUS BEL must be in 2-4 or 6-8 time. It is a lively dance, and is a favorite in England as well as in many cities in the United States. The explanation of the dance is very simple. The gentleman steps back with the left foot for *one*, and passes the right foot still farther back for *two*, and again with the left back for

three. The third step is a full waltz, as are the next two steps. The accent is about as follows:

—	—	– – –	– – –	– – –
1,	2,	1, 2, 3,	4, 5, 6,	7, 8, 9.

Although we count *one, two; one, two, three; four, five, six; seven, eight, nine,* the steps occupy but four bars of music. The steps marked with dots are waltz steps.

THE ESMERALDA.

Slide left foot to the left to 2d position (count *one*); then make the turn with three polka steps (see below). Repeat, beginning with right foot, and so on.

THE THREE-STEP GALOP.

Slide left foot to the left to 2d position (count *one*); chasse left foot with the right to 1st position, and almost at same time slide left foot again to 2d position (count *two*), and chasse left foot again with right (count *three*)—one measure. Repeat same, beginning with the right foot, another measure, and so on alternately from right to left.

THE POLKA.

THE REVOLVING STEP.

Slide left foot directly sideways to 2d position (count *one*); draw right foot to 1st position (count *two*); slide left foot again to 2d position, at the same time turning quarter way round to right (count *three*); rest (count *four*); then slide right foot sideways to 2d position (count *one*); draw left foot to 1st position (count *two*); slide right foot again to 2d position, at the same time making another quarter turn to the right (count *three*); rest (count *four*).

THE FORWARD STEP.

Slide left foot forward to 4th position (count *one*) ; slide right foot behind the left to 3d position (count *two*) ; slide left foot forward to 4th position again (count *three*) ; rest (count *four*).

THE BACKWARD STEP.

Slide left foot backward to 4th position (count *one*) ; slide right foot in front to 3d position (count *two*) ; slide left foot backward again to 4th position (count *three*) ; rest (count *four*).

To reverse to the left, the gentleman will use one polka step backward, commencing the backward step with the right foot, while the lady makes the forward step with the left foot, then continue the revolving step to the left.

THE POLKA REDOWA.

The Polka Redowa step is similar to the plain Polka, and differs only in accentuation, being danced to the music of the Polka Mazourka.

THE GALOP.

Slide left foot to 2d position (count *one*) ; draw right foot to 1st position, and almost at the same time slide left foot to 2d position (count *two*). Repeat the same by commencing with the right foot, counting *one, two,* and continue on alternately from right to left.

THE SCHOTTISCHE.

1ST PART.—Slide left foot to 2d position (count *one*) ; draw right foot to 1st position (count *two*) ; slide left foot again to 2d position (count *three*) ; spring on the left foot, and at the same time bring the right foot behind, slightly raised from the floor (count *four*). Repeat the same movement to the right by commencing with the right foot, counting *five, six, seven, eight.*

2D PART.—Spring from the right to the left foot (count *one*) ; hop on the left foot (count *two*) ; spring from the left to the right foot (count *three*) ; hop on the right foot (count *four*). Repeat the same, counting *five, six, seven, eight.* Commence then again on the first part, and so on.

The hopping step in the second part is but rarely used at the present day, and either the waltz or galop step is substituted instead.

POLKA MAZOURKA.

(This dance consists of one Mazourka and one Polka step, counting *three* to each step—*six* in all.)

1. Slide the left foot forward to the left (count *one*).

2. Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down (count *two*).

3. Bring the left foot back close to the right, at the same time springing on the right foot, without touching the left on the floor (count *three*).

4. Slide the left foot forward (count *four*).

5. Bring the right foot up to where the left was, raising the left foot in front (count *five*).

7. Face on the left foot, raising the right foot, resting at the same time, turning half way round (count *six*).

Then commence with the right foot as at No. 1, etc.

THE VARSOVIENNE.

1ST PART.—Execute one polka step, commencing with the left foot, counting *one, two, three;* then point the toe of right foot in 2d position, and remain in that position during one measure, counting *four, five, six.* Then make a half turn with one polka step, beginning with the right foot, counting *one, two, three;* then point the toe of the left foot in 2d position, and remain in that position during one measure, counting *four, five, six.* Repeat the same once again, beginning with the left foot, and once again with the right foot—in all four times.

2D PART.—Execute two Mazourka steps sideways, beginning with the left foot, counting *six;* then turn half round with one polka step, counting *one, two, three;* point the toe of right foot to 2d position, counting *four, five, six.* Repeat the same again, beginning with the right foot.

DANISH DANCE.

Step with left foot to 2d position (count *one*); draw right foot to 1st position (count *two*). This is executed four times, counting *eight;* the movement being made sideways to the left, then take eight short galop steps to the right. Repeat the same once again, then dance round, using 16 galop steps.

THE DEUX TEMPS.

The step of the Deux Temps is the same as that of the Galop, its characteristic feature consisting in a difference of accentuation, it being danced to waltz music (3-4 time) and the Galop to 2-4 time. The movements of the Deux Temps occur and are counted on the first and third beats of the bar, a pause being made on the second beat, thus—*one and two.*

GENTLEMAN.—1. Slide the left foot sideways, to the left, bringing the right foot behind, close up to the left, in the 3d position (count *one*). 2. Slide the left foot diagonally forward, turning half round on the left foot, and bringing the right foot, toe pointing to the floor, behind and close up to the ankle of the left foot (count *two*).

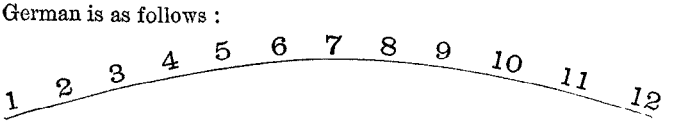
The same is now repeated with the right foot, using each foot alternately to commence the step. The couples may dance forward or backward, turning either to the right or left, as inclination may direct.

LADY.—Same as the gentleman, except the feet are reversed, she starting with the right, instead of the left foot.

THE GERMAN.

The German, or as it is and has been for years known in Europe—the Cotillion, has been for some time past the dancing amusement, *par excellence*, of American society.

Unlike most other dances, the German depends very largely for its success upon the tact and knowledge of its leader. Many who are competent by reason of their experience to enact the part of leader of the German are really disqualified by an absence of tact and good judgment which is fatal to that common spirit of enjoyment which alone makes the German or any other dance a fitting amusement for ladies and gentlemen. The form of the German is as follows :



No 1, of course, is the leader, and the partner of each gentleman is placed on the right. The leader alone is responsible for the change of tune, acceleration of time, or for an indication to the orchestra when to stop and when to proceed. Hopeless confusion would be the result, unless absolute confidence and

authority were reposed in the leader, or if during the performance of any figure of the German, couples not actually engaged in it were to promenade the room, waltz, or otherwise distract the attention of those actually engaged in it.

The German, above all other dances, is supposed to be a purely social enjoyment, and as such should be entered into without any of that formal restraint which sometimes characterizes the more reserved square dance. The fact is, that it is a succession of dances, undertaken by such partners as the leader may designate. It is designed to give amusement as well as to inculcate elegance of carriage, and in the Old World is regarded as one of the most successful of modern innovations.

At the beginning of each figure, the leading couples make the *Tour de Valse,** and may be followed by one or more couples—just as many as the leader may designate. The leader gives the signal for the dancing to cease by clapping his hands or blowing a whistle, and all the couples stop waltzing as soon as they reach their respective seats.

The leader designates each figure, and it is danced by all the couples successively from right to left.

The German may be composed of any number of couples, but in a large party of twenty-four couples or more, it is better for the leader to seat himself in the centre, and to select the dancers from each end of the circle alternately ; this shortens the dance, and prevents it from becoming tedious.

Should the ladies be in the minority, the gentlemen who are without partners are always permitted to engage any of the ladies for a single figure without any formal introduction. Where ladies are without escorts, they are generally under the special care of the leader, who either dances with them himself, or presents them to some of the gentlemen.

While it is absolutely necessary that all authority in regard to the German should be placed in a single individual, it is also necessary that the ladies and gentlemen who compose the set should render to the leader all possible assistance in carrying out his orders, or rather suggestions. This being done, it will be found a delightful amusement, as some of the following figures will show :

* Waltzing once around the room as far as the figure may require.

THE FIGURES OF THE GERMAN.

1. THE EXCURSION.

The leading couple perform a *tour de valse;* the gentleman leaves his lady and brings forward two other ladies; his lady brings forward two gentlemen. They all forward and back, the gentlemen with ladies opposite them perform a *tour de valse.*

2. THE SCARF.

The first couple lead off with a *tour de valse;* the gentleman stands in the centre of the room, holding in his hand a scarf, meanwhile his lady assembles the other ladies and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The other gentlemen waltz to places with their ladies.

3. THE HAT.

First couple perform a *tour de valse;* the gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on one of the gentlemen, with whom she takes a *tour de valse.* The other gentlemen return to their places.

4. THE GLASS OF WINE.

Three chairs are set on a line, the centre one being placed in a direction opposite to the other two. The leading couple perform a *tour de valse,* after which the gentleman places his lady upon the centre chair, gives her a glass of wine, and brings forward two gentlemen whom he seats on the two other chairs. The lady hands the glass of wine to one of the gentlemen to drink, and dances with the other.

5. THE CHAIR.

First couple perform a *tour de valse;* the leader places a chair in the centre of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair just vacated by the lady. The leader then presents to the gentlemen two ladies; he dances with one of them, and the other takes the chair. The figure is repeated until all have danced.

6. THE PLEDGES.

The leading couple perform a *tour de valse*, after which the gentleman hands his lady a hat, with which she proceeds to receive pledges from the other ladies present, such as rings, handkerchiefs, fans, etc.; she then takes the hat around to the gentlemen who each select, at random, one of the articles, and dances with the lady owning it.

7. THE CARDS.

The four queens of a pack of cards are presented by the leader to four ladies, whilst the four kings are presented by his lady to four gentlemen. The gentlemen then go in quest of the ladies having their suit, and dance with them. The same may be repeated until all have danced.

8. THE BOUQUETS AND BOUTONNIERES.

Several small bouquets and boutonnières are placed upon a table, or any other convenient place. The first couple lead off with a *tour de valse* and separate. The gentleman takes a bouquet, and the lady a boutonnière. They each choose new partners to whom they present the favors, and the lady may fasten the boutonnièr to her cavalier's coat. They now make a *tour de valse* with their new partners. This figure is repeated by all the couples.

NOTE.—Any other favors may be substituted for bouquets, such as German mottoes, small flags, bon-bons, ribbons with miniature bells attached, rosettes, etc. Where the means of those who give the German are ample, more valuable favors are sometimes employed, but ostentatious display should be avoided.

9. THE CONVENT PORTER.

First couple lead off with a *tour de valse;* the conductor selects from the circle a number of ladies, whom, together with his own, he leads into an apartment next the ball-room, the door of which remains ajar. Each lady, in a whisper, names a gentleman, whom the conductor calls upon aloud, to come and waltz with the lady who has selected him. The leader reserves for himself one of the ladies. This figure may be performed by the leader's lady, who imprisons the gentlemen she has chosen, and calls for the ladies they each name.

10. THE MYSTERIOUS SCREEN.

A *tour de valse* is performed by three couples; each gentleman selects an additional lady, and each lady a gentleman; the six gentlemen place themselves behind a screen, or sheet, which must be held by them in such a manner as to allow only the ends of their fingers to be seen. The six ladies then select partners by taking the ends of their fingers.

11. THE FLAGS.

The leader performs a *tour de valse;* he then procures about six duplicate sets of small flags, of any appropriate design, selects one of each pattern, and gives his lady the duplicates. The leader then presents his flags to the ladies, while his partner presents the corresponding flags to the gentlemen. The gentlemen then go in quest of the ladies possessing the duplicates, and dance with them, waving the flags. Repeated by all the others.

12. THE FOUR CORNERS.

Four chairs are placed in the centre of the room, separated so as to make four corners. The conductor having executed a *tour de valse* with his partner, places her upon one of the chairs, and brings forward three ladies and places them upon the three remaining chairs, and places himself in the centre. The ladies then perform the changes in the play, not in running but in holding hands to change chairs; when a gentleman can seize a chair left vacant by the movement of the ladies, he dances with the lady who is deposed. The next gentleman places himself in the centre and another lady takes the vacant chair. When the last gentleman has taken the chair of one of the last four ladies, the gentlemen of the remaining ladies reconduct them to places.

13. THE MASK.

The gentlemen mask themselves in ludicrous heads or faces. They then arrange themselves behind a screen, and raise their heads above it. The ladies then select partners from the group, and perform a *tour de valse.* The gentlemen keep their masks on until the finish. Repeated by the others.

14. THE MYSTERIOUS HANDS.

The leader and his lady execute a *tour de valse;* he then leaves his partner in a room adjoining, and selects several other ladies whom he also places in the same room. The ladies then slip their

hands through the door ajar, while the leader conducts as many gentlemen up to them as there are hidden. The gentlemen then take hold of the hands exposed, and dance with the lady so selected.

15. THE AUCTION.

The leader selects a gentleman and places him on the top of a chair in the centre of the room, and proceeds to auction him off; the ladies must then enter into a spirited competition, and the one offering the highest bid dances with him. The auctioneering is continued until all the gentlemen have been sold.

16. THE DECEIVER.

First couple perform the *tour de valse;* the conductor selects three ladies, whom, with his own, he places five feet apart (forming the four corners of a square). He then selects four gentlemen, and forms with them a circle, within the square. The five gentlemen turn with great rapidity, and, at a signal, each turns round and takes the lady who chances to be nearest to him, and dances with her. There necessarily remains one unhappy victim, who returns alone to his place.

17. THE ROPE.

Three couples make a *tour de valse;* the three gentlemen then choose other partners, and the ladies select other gentlemen. The ladies retire to one end of the room, and the gentlemen to the other, while the leader and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners; as the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded to the lookers on.

18. THE FAN.

After a *tour de valse,* the conductor seats his partner on a chair, the middle one of three, placed in the centre of the room, and presents her with a fan. He then selects two gentlemen, and seats them on the chairs, one on each side of the lady, who hands the fan to one of the gentlemen, and dances with the other. The gentleman who has been favored with the fan is expected to use it for the benefit of the couple who are dancing, whom he must follow, hopping about the circle.

19. THE HANDKERCHIEF.

The leading couple executes a *tour de valse;* the lady remains

in the middle of the room, and ties a knot near one of the corners of her handkerchief, while the leader brings forward four gentlemen; the lady gathers the four corners of the handkerchief, retaining it so that the knot remains invisible, but permits the four corners to project so that the gentlemen may select. The gentleman fortunate in drawing the knot dances with her, the others select ladies from the ring. Repeated by the other couples.

20. THE CUSHION.

The first couple perform a *tour de valse*, the gentleman holding a cushion in his left hand; he then presents to the lady the cushion, which she offers to several gentlemen, inviting them to kneel upon it. She withdraws it from those she desires to cheat, and places it before the gentleman with whom she desires to dance.

21. THE MIRROR.

The first couple perform a *tour de valse;* the gentleman seats his lady on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen, one after the other, pass behind her chair and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees. When the favored cavalier presents himself, she rises and dances with him, leaving the mirror on the chair. The same is done by the other couples.

22. THE FLYING HAT.

The two first couples set out; the conductor holds behind him, in his left hand, a hat, which he keeps with the open part upward as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves that he endeavors to fling into the hat without ceasing to waltz. When he has succeeded he takes the hat and gives the gloves to another gentleman, who recommences the same game.

23. BLIND MAN'S BUFF.

Three chairs are placed in the centre of the room. First couple lead off. The conductor takes another gentleman, whom he blindfolds and seats on the centre chair. The lady selects another gentleman, whom she leads (*walking on tiptoe*) to one of the chairs next to the blind man, whilst she seats herself on the other. The first gentleman then invites the blind man to select from the

right or left. If he hits upon the lady, he waltzes with her to her place ; if he indicates the gentleman, he must waltz with him, whilst the conductor dances with the lady.

24. BLIND MAN'S BUFF WITH SIX.

Six chairs are placed in the middle of the room, back to back ; two couples execute a *tour de valse*. The first gentleman blindfolds his partner and seats her upon one of the centre chairs, while the second lady blindfolds her partner and places him upon the other centre chair ; the first gentleman then selects another gentleman. These two gentlemen seat themselves to the right and left of the seated lady. The second lady chooses another lady. These two ladies seats themselves on the remaining chairs. The blindfolded couple then select partners from the right or left. The bandages are then removed from their eyes, and the lady and gentlemen who were blindfolded dance with the person whom they have selected. The rest join in the *tour de valse*.

25. THE CARNIVAL.

All the couples are divided, the ladies being arranged in one circle, and the gentlemen in another, both circles facing outwards. A sufficient number of paper costumes, packed as "favors," being in readiness, the leader takes one of the ladies' "favors" and presents it to one of the ladies, whom he leads inside the ladies' circle, where costumes are put on, and then leads her to her seat. The leader's partner at the same time hands a gentleman's "favor" to one of the gentlemen, and leads him into his ring to be robed or decorated, and then is in turn led by him to her seat. The second couple proceed in like manner, until all have been accommodated.

The conductor then can organize some short figures for dancing, forming also groups and tableaux appropriate to the decorations.

26. THE FOUR CHAIRS.

Four chairs are placed in the middle of the room, representing four corners. The leader selects four couples who execute a *tour de valse*. Each couple then place themselves behind one of the four chairs. The leader gives a signal when each couple dances around the chair in front of them, then passes on to the next, and so on going to the right. Care should be taken that there should be no collision. Returning, all waltz to places.

27. THE FIGURE "8."

Two chairs are placed in the centre of the room at certain distances from each other. The first couple starts off, passes behind a chair without ceasing to waltz, and then repasses behind another so as to describe the figure eight. Each couple in succession repeats the same figure.

28. THE HANDKERCHIEF CHASE.

The first three or four couples perform the *tour de valse;* the gentlemen leave their ladies in the centre of the room ; each lady holds a handkerchief in her hand. The leader then selects one more gentleman, who, with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them. The unfortunate gentleman who does not get a handkerchief selects a lady from the company. The figure is performed successfully by all the other couples.

29. THE BASKET.

A *tour de valse* is performed by three or four couples ; the gentlemen then choose another lady, and the ladies another gentleman. All join hands then in a circle, and take four steps forward and four back, again four steps forward, when the gentlemen take each other's hands above and the ladies below, as in the "Quadrille Basket." Then all balance in place ; the leader then drops the hand of the gentleman on his left, and his partner drops the hand of the lady on her right, then all array themselves in a straight line. The gentlemen then lift their arms and disengage the ladies, who pass under and waltz forward, followed by the gentlemen. At a signal, the ladies turn round and dance with the opposite gentlemen.

30. THE COLUMNS.

The conductor leads off with a *tour de valse*, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner : he takes another lady, whom he places facing the gentleman just chosen, and so on until he has formed a column of four or five couples, terminating with a lady. At the signal, every one turns round and dances with his or her *vis à vis.* A double column may be formed by two couples leading off at the same time.

31. THE MAZE.

Four couples perform a *tour de valse*, and then form a quadrille. Four other couples takes up positions so that a new couple stand exactly behind each one of the couples that form the quadrille. The figure commences by the four inside ladies crossing right hands ; they move entirely round, giving left hands to partners and swinging round to places. While the inner couples are thus engaged, the four outer couples waltz half round, outside the quadrille, to opposite places. Then the inner couples waltz entirely round, resuming their places, but facing outwards. All chassez at places ; turn at corners with right hands, and turn partners with left hands to places. All the gentlemen then waltz to seats with the ladies standing opposite them.

32. THE APPLES.

Five ladies are seated in the centre of the room. The leader then selects seven gentlemen and conducts them in front of the ladies. Each gentleman is then presented with an apple, and at a signal from the leader commence to eat the apple ; those finishing first are privileged to select one of the ladies and waltz with her.

33. THE TWO LINES.

All the couples promenade ; the conductor, with the other gentlemen then form in a single line, while the ladies likewise form a line opposite to the gentlemen. The leading couple then dances down the line, passing behind the ladies, then between the two lines, and again behind the ladies a second time. They halt below the last couple, the gentleman retires to the side of the ladies, and the lady to the side of the gentlemen. Every couple performs the same successively.

34. THE CONTRA DANCE.

Four couples proceed to place themselves in the middle of the room, as for a Virginia Reel. The first couple lead off by waltzing around the couple on their right, and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

35. FOLLOW YOUR LEADER.

The first four couples perform a *tour de valse ;* they form a cir-

cle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all their movements without disengaging their hands. At a signal, the first couple resume their seats, and the next couple place themselves in the centre and engage in the game of deception. The figure is performed by all the couples successively, and terminates with a general waltz.

36. THE PURSUIT.

Three or four couples set out; every gentleman of the German has the privilege to go behind each couple and possess himself of the lady to dance with her. He should clap his hands to announce his intention of substituting himself for her partner. The figures continue till each gentleman has again obtained possession of his partner. As soon as a gentleman possesses himself of a lady another should immediately replace him.

37. THE FINAL ROUND.

All form in a circle; the leader separates himself with his partner from the circle, which should immediately join together again, and waltz in the centre. He stops at a signal, and his lady retires from the circle. He selects another lady, with whom he also waltzes in the centre. He then in his turn retires, when the lady selects another gentleman, and so on for the rest.

38. THE WAND AND RING.

A ring about two inches in diameter is suspended from a chandelier or the ceiling by a string, and each dancer is supplied with a wand, which, while dancing, they are to endeavor to thrust once or more into the ring.

SQUARE DANCES.

QUADRILLES—as the name implies—are danced by four couples. A couple occupying each side of the square. The gentleman is on the left side of his partner; a lady, of course.

THE MARCH.

BALLS always are begun with a Grand March. It is the duty of the floor managers to arrange the company in proper lines for the march.

THE PLAIN QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

Head Couples: Right and Left.
Balance.
Ladies' Chain.
Balance.

Repeat.

Side Couples: Right and Left.
Balance.
Ladies' Chain.
Balance.

Repeat.

FIGURE TWO.

CALL AS FOLLOWS:

Head Couples: Forward Two.
Forward and Back.
Cross Over, Ladies inside.
Chassez to Partners.
Cross over to Places, Ladies inside.
Balance.

Repeat.

Side Couples: Forward Two.
Forward and Back.
Cross Over, Ladies inside.
Chassez to Partners.
Cross over to Places, Ladies inside.
Balance.

Repeat.

FIGURE THREE.

CALL AS FOLLOWS:

Head Couples: Right Hands Across.
Left Hands Back.
Balance in Centre
Half Promenade to opposite Places.
Two Ladies Forward and Back.
Two Gentlemen Forward and Back.
Forward Four and Back.
Half Right and Left.
Repeat.

Side Couples: Right Hands Across.
Left Hands Back.
Balance in Centre.
Half Promenade to opposite Places.
Two Ladies Forward and Back.

Two Gentlemen Forward and Back.

Forward Four and Back.

Half Right and Left.

Repeat.

FIGURE FOUR.

CALL AS FOLLOWS:

Head Couples: Forward Four and Back.

Forward Four, First Lady Cross Over.

Forward Three and Back.

Forward Again, Ladies Cross Over.

Forward Three.

Forward Again.

Four Hands Half Round.

Half Right and Left.

Repeat.

Side Couples: Forward Four and Back.
Forward Four, Third Lady Cross Over.
Forward Three and Back.
Forward Again, Ladies Cross Over.
Forward Three.
Forward Again.
Four Hands Half Round.
Half Right and Left.

Repeat.

FIGURE FIVE.

CALL AS FOLLOWS:

Promenade: All.

Head Couples: Forward Two.
Forward and Back.
Cross Over, Ladies inside.
Chassez to Partners.
Cross over to Places.
Balance.

Repeat.

Side Couples: Forward Two.
Forward and Back.
Cross Over, Ladies inside.
Chassez to Partners.
Cross over to Places, Ladies inside.
Balance.

All: Chassez.

Repeat.

THE FANCY QUADRILLE.

THESE are merely single figures, occasionally introduced into the "Plain Quadrille," in lieu of the Second or Fifth Figure.

THE BASKET FIGURE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Cross Over.
Chassez to Partners.
Cross Back to Places.
Balance.

Ladies: Forward and Back.
Forward and Join Hands.
Gentlemen: Hands Around.
Form Basket.
All: Balance.
Turn Partners to Places.
Repeat.

Sido Couples: Forward and Back.
Cross Over.
Chassez to Partners.
Cross Back to Places.
Balance.
Ladies: Forward and Back.
Forward and Join Hands
Gentlemen: Hands Around.
Form Basket.
All: Balance.
Turn Partners to Places.
Repeat.

THE STAR FIGURE.

CALL AS FOLLOWS:

Four Ladies: To Centre and Back.

Four Gentlemen: To Centre and Back.

Ladies: Cross Right Hands, Half Turn to the Left.

Turn, Cross Left Hands, Back Again.

Gentlemen: Right Hands to Partners.

All: Baiance.

Turn Partners to Places.

Repeat.

Four Gentlemen: To Centre and Back.

Four Ladies: To Centre and Back.

Gentlemen: Cross Right Hands, Half Turn to the Left.

Turn, Cross Left Hands, Back Again.

Ladies: Right Hands to Partners.

All: Balance.

Turn Partners to Places.

Repeat.

THE SOCIABLE FIGURE.

CALL AS FOLLOWS:

Head Couples: Right and Left.
Side Couples: Right and Left.
Ladies: To the Right, Turn and Change Partners.
All: Promenade.
Head Couples: Ladies Chain.
Side Couples: Ladies Chain.
Ladies: To the Right.
All: Promenade.

Repeat.

Head Couples: Four Hands Round to Left and Reverse.
Side Couples: Four Hands Round to Left and Reverse.
Ladies; To the Right.
Promenade: All.
Head Couples: Right Hands Across, Half Round and Reverse.

Side Couples: Right Hands Across, Half Round and Reverse.

Ladies: To the Right.

All: Promenade.

Chassez and Break Up.

Repeat.

THE MARCH FIGURE.

CALL AS FOLLOWS:

First Couple: Promenade, Facing Outwards.

Rest of Couples: Fall in Column.

All: Coiumns on Floor Fall in Line of March. Pause in Music.

All: Ladies to Right, Gentlemen to Left, Forward March, up Centre, in Couples.

All: Halt, Turn, Face Partners.

All: Four Steps Backward.

Head Couples: Forward Two, and Back.
Forward Again, and Swing.
Down the Middle, and
Take Bottom Places.

All: Forward and Back.

Each Couple: The Same in Succession.
Turn Partners, Couples in
Column.

THE JIG FIGURE.

CALL AS FOLLOWS:

All: Hands Round.

Ladies: To the Right, Four Times.

All: Hands Round.

Gentlemen: To the Right, Four Times.

All: Hands Round.
Chassez.

ANOTHER JIG FIGURE.

CALL AS FOLLOWS:

All: Hands All Round.

First Couple: To the Right and Balance.
Four Hands Round.
To the Left and Balance.
Four Hands Round.

Second Couple: To the Right and Balance.
Four Hands Round.
To the Left and Balance.
Four Hands Round.

Third Couple: To the Right and Balance.
Four Hands Round.
To the Left and Balance.
Four Hands Round.

Fourth Couple: To the Right and Balance.
Four Hands Round.
To the Left and Balance.
Four Hands Round.

THE CHEAT FIGURE.

CALL AS FOLLOWS:

First Couple: Balance to Third Couple.
Balance to Second Couple.

Balance to Fourth Couple.
Balance to Partners.

This figure is repeated in turn by each of the other couples.

THE GAVOTTE FIGURE.

CALL AS FOLLOWS:

Head Couples: Ladies' Chain.

Sides—Four: Forward and Back.
Forward and Exchange Partners.

First Lady: Forward and Back, Twice.

First Gentleman: The Same.

First Couple: Right Hands Across.
Left Hand Back Again.
Forward Two and Back.
Dos à Dos.

All: Forward and Back.
Turn Partners to Places.

The entire figure is danced four times.

THE MINUET FIGURE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Dos a Dos.

Sides—Four: Forward and Back.
Forward and Exchange Partners.

All: Ladies' Chain.

Sides—Four: Forward and Back.
Turn Partners to Places.

The figure is gone through with four times.

THE LANCERS.

FIGURE ONE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Forward and Turn Opposite Partners.

Cross Over.
Back to Places.
Balance to Corners.

Repeat.

Side Couples: Forward and Back.
Forward and Turn Opposite Corners.
Cross Over.
Back to Places.
Balance to Corners.

Repeat.

FIGURE TWO.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Forward and Leave Ladies in Centre.
Chassez to Right and Left.
Turn Partners to Places.

Side Couples: Divide, All Forward in Two Lines.
Forward Again and Turn Partners to Places.
Repeat.

Side Couples: Forward and Back.
Forward and Leave Ladies in Centre.
Chassez to Right and Left.
Turn Partners to Places.

Head Couples: Divide, All Forward in Two Lines.
Forward Again.
Turn Partners to Places.
Repeat.

FIGURE THREE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Forward and Salute.

Ladies' Chain: (Same as page 6.)

Repeat.

Side Couples: Forward and Back.
Forward and Salute.

Ladies' Chain: (Same as page 6.)

Repeat.

FIGURE FOUR.

CALL AS FOLLOWS:

Head Couples: To the Right. Salute.
To the Left. Salute.
Return Partners to Places.
Salute.
Right and Left.

Repeat.

Side Couples: To the Right. Salute.
To the Left. Salute.
Return Partners to Places.
Salute.
Right and Left.

Repeat.

FIGURE FIVE.

CALL AS FOLLOWS:

All: Right and Left All Round.

First Couple: Face Outward.

All: Chassez Across.

First Couple: Down the Centre and Back.

All: Forward and Back Again in Two Lines, and Turn Partners to Places.

This is to be repeated four times, every couple taking its turn to face outward. The Figure winds up with

Right and Left all Round.

THE CALEDONIANS.

FIGURE ONE.

CALL AS FOLLOWS:

Head Couples: Cross Right Hands Half Round.

Left Hands Back.

Balance to Partners and Turn.

Ladies' Chain.

Balance.

Repeat.

Side Couples: Cross Right Hands Half Round.

Left Hands Back.

Balance to Partners and Turn.

Ladies' Chain.

Balance.

Repeat.

FIGURE TWO.

CALL AS FOLLOWS:

Head Couples: Forward and Back.

Forward Again and Salute.

All Ladies: Balance to the Right.

All: Promenade.

Repeat.

Side Couples: Forward and Back.

Forward Again and Salute.

All Ladies: Balance to the Right.

All: Promenade.

Repeat.

FIGURE THREE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.

Forward and Turn Opposite.

Cross Over, First Couple inside.

Back Again, Second Couple inside.

Balance to Corners.

All: Forward to Centre.

Forward and Turn Partners.

Repeat.

Side Couples: Forward and Back.
Forward and Turn Opposite.
Cross Over, First Couple inside.
Back Again, Second Couple inside.
Balance to Corners.

All: Forward to Centre.
Forward and Turn Partners.

Repeat.

FIGURE FOUR.

CALL AS FOLLOWS:

Head Couples: Forward.
Forward and Turn Partners.

Four Ladies: To the Right.

Four Gentlemen: To the Left.

Four Ladies: To the Right.

Four Gentlemen: To the Left.

All: Promenade.

Repeat.

Side Couples: Forward.
Forward and Turn Partners.

Four Ladies: To the Right.
Four Gentlemen: To the Left.
Four Ladies: To the Right.
Four Gentlemen: To the Left.
All: Promenade.

Repeat.

FIGURE FIVE.

CALL AS FOLLOWS:

First Couple: Promenade, Round Inside.
Four Ladies: Forward and Back.
Four Gentlemen: Forward and Back.
All: Balance to Partners.
Turn Partners.
Right and Left Half Round.
Half Promenade to Places and Turn Partners.
Chassez Across and Turn at Corners.

This Figure is danced four times. Each couple take turns in leading off the Promenade.

THE IRISH QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

All: Hands Round.
Balance to Corners.
Turn Partners.
Right and Left All Round.

Ladies: Cross Right Hands Half Round.
Left Hands Back Again.

All: Balance to Partners.
Turn Partners.

Ladies: Grand Chain.

All: Promenade.

FIGURE TWO.

CALL AS FOLLOWS:

First Couple: To Right.
Four Hands Round.

To Next Couple, Cross Right Hands Half Round.
Left Hands Back Again.
To Next Couple, Ladies' Chain.
In Centre, Six Hands Round to Places.

This Figure is repeated by each couple in turn.

FIGURE THREE.

CALL AS FOLLOWS:

First Couple: Forward and Back.
Forward Again, Swing Right Hands in Centre; Separate; Gentleman to Left Side Couple, Lady to Right Side Couple.
Forward Six and Back.
Forward Again, Gentleman and Lady of First Couple Cross Over.

Six Hands Round.

Turn Partners to Places.

This Figure is danced by each couple in succession.

FIGURE FOUR.

CALL AS FOLLOWS:

Head Couples: To the Right, Salute.
Turn Partners to Places.
Half Right and Left.
Half Ladies' Chain.

All: Forward and Back.
Forward and Turn Partners to Places.

Repeat.

Side Couples: To the Right, Salute.
Turn Partners to Places.
Half Right and Left.
Half Ladies' Chain.

All: Forward and Back.
Forward and Turn Partners to Places.

Repeat.

FIGURE FIVE.

CALL AS FOLLOWS:

Ladies: To the Right.

All: Promenade.

[Preceding are performed four times, and the original places resumed.]

All: Chassez.

Right and Left All Round.

Ladies: Grand Chain.

All: Promenade.

This is repeated, but with

Gentlemen to the Right.

THE SURPRISE QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

First Lady: Balance to Right Hand Couple.

Three Hands Round.

The Three: Balance to Next Couple on Right.

Five Hands Round.

The Five: Balance to Next Couple on Right.
Seven Hands Round to Places.

All: Balance and Turn Partners.

Each lady takes her turn in leading off.

FIGURE TWO.

CALL AS FOLLOWS:

Head Couples: To the Right.

All: Chassez, and Form into Lines.
Half Right and Left in Line.
Half Right and Left Across.
Half Ladies' Chain in Line.
Half Ladies' Chain Across
Forward and Back in Line.
Forward and Turn Partners to Places.

SIDE COUPLES then dance precisely the same.

FIGURE THREE.

CALL AS FOLLOWS:

All: Right and Left All Round.
Bow to Corners; Bow to Partners.
Right and Left All Round.
Balance to Corners, Turn Partners.

Head Couples: Forward to Centre.

Side Couples: Separate and Chassez to Head Couples' Places.
Forward to Centre.

Head Couples: Separate and Resume Places.

SIDE COUPLES and HEAD COUPLES will repeat the last eight measures to their places.

FIGURE FOUR.

CALL AS FOLLOWS:

First Couple: Balance to Right Hand Couple.
Four Hands Round.

Right and Left with Next Couple.

Ladies Chain with Next Couple.

All: Balance and Turn Partners.

Other couples repeat this in turn.

FIGURE FIVE.

CALL AS FOLLOWS:

First Couple: Forward and Back.

Cross Over.

Two Ladies: Join Hands, Chassez Inside.

Two Gentlemen: Chassez Outside.

Two Gentlemen: Join Hands, Chassez Inside.

Two Ladies: Chassez Outside.

All: Balance and Turn Partners.

Ladies: To Centre and Back.

To Centre Again and Stop, Gentlemen Join Hands Around the Ladies.

Balance and Turn Partners to Places.

Gentlemen: To Centre and Back.
To Centre Again and Stop.
Ladies: All Rush Quickly to Seats.

PRINCE IMPERIAL QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

Head Couples: To the Right and Salute.
Take Side Ladies and Go Opposite.
Ladies' Grand Chain—Ladies Alone.
All: Chassez to Right and Left.
Turn Partners, Head Couples at Opposite Places.
Head Couples: Repeat as They Stand.
Side Couples: The Whole Figure Once.

FIGURE TWO.

CALL AS FOLLOWS:

First Gentleman and Second Lady: Forward.
Turn Both Hands, and Both Face First Lady.
Cross Over, and Turn with Left Hands.

Head Couples: Forward and Back.
Half Ladies' Chain.

All: Chassez and Turn Corners; Right Hands.
Turn Partners, Left Hands to Places.

Each gentleman and opposite lady commence in turn. Figure is danced four times.

FIGURE THREE.

CALL AS FOLLOWS:

First Couple: Forward.
Gentleman Back to Place, leaving Lady Facing Him in Centre.

Second Couple: The Same.

Third Couple: The Same.

Fourth Couple: The Same.

Four Ladies: Join Hands, Back to Back, One Turn to Left.

Four Gentlemen: Complete the Ring and Salute.

All: Balance as They Are.
Turn Partners to Places.

This is danced four times, each partner taking turns to lead off.

FIGURE FOUR.

CALL AS FOLLOWS:

Head Couples: Forward and Back.

First Lady and Second Gentleman: To Sides.
Forward Six and Back, twice. Salute.
Forward Two and Back.
Forward Two, Salute and Face Partners.

Four Hands Half Round, with Sides.
Half Right and Left to Places.

Head Couples: Repeat.

Side Couples: The Same, twice.

FIGURE FIVE.

CALL AS FOLLOWS:

Four Ladies: To the Right, Four Times.

First Gentleman: And Opposite Lady, Forward and Back.
Forward and Swing to Face Partners.

Head Couples: Chassez to Right and Left.
Turn Partners to Places.

Head Couples: Repeat the Whole Figure, with Second Gentleman and Opposite Lady.

Side Couples: The Same, twice.

THE LADIES' OWN QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

Head Couples: Right and Left.
Balance and Turn Partners.
Ladies' Chain.
Promenade.

Side Couples: The Same.

FIGURE TWO.

CALL AS FOLLOWS:

First Couple: To the Right, Chassez Across—Bowing at Each Crossing.
Right and Left, with Same Couple.
Chassez, and Right and Left with Same Couple.
The Same with Next Couple, and Turn to Places.

Each couple dances as above in rotation.

FIGURE THREE.

CALL AS FOLLOWS:

First Lady: Balance with Right Hand Gentleman, and Turn any Gentleman she Chooses.

Balance with Next Gentleman, and Turn any Gentleman she Chooses.

Balance with the Other Gentlemen in Turn, Swinging Any One she Chooses.

The rest of the ladies do the same in rotation.

FIGURE FOUR.

CALL AS FOLLOWS:

First Lady: Turn Right Hand Gentleman, Right Hands.

Turn Next Gentleman, Left Hands.

Turn Her Partner, Left Hands.

All: Promenade.

The rest of the ladies do the same in rotation.

FIGURE FIVE.

CALL AS FOLLOWS:

First Couple: Promenade Round to Place, Facing Outwards, the Other Couples Forming in Column Behind Them.

All: Chassez Across and Back.

Balance and Turn Partners.

First Lady: Balance to Partner, and Swing any Gentleman she Chooses.

Balance to the other Gentlemen in Order, but each Time Swinging Any One she Wishes.

Second Lady: The Same.

The rest of the ladies do the same in rotation.

All: Balance and Turn Partners to Places.

Promenade.

THE HARLEQUIN QUADRILLE.

FIGURE ONE.

CALL AS FOLLOWS:

Ladies: Grand Chain.

Cross Right Hands Half Round.

Left Hands Back Again to Places.

All: Promenade.

Swing Partners Right Hands Round in Places.

Left Hands Back Again.

Repeat.

FIGURE TWO.

CALL AS FOLLOWS:

Head Couples: To the Right and Salute
Four Hands Round
Places.

Head Ladies: Forward and Back.
Dos à Dos.

Head Gentlemen: Forward and Back.
Dos à Dos.

All: Chassez Across and Turn
Corners.
Back Again and Turn
Partners.

Side Couples: The Same.

FIGURE THREE.

CALL AS FOLLOWS:

Head Couples: Forward and Back.
Forward and Stop.

Balance in Centre; Turn Partners.
Four Hands Round.
Turn Partners to Places.

Head Ladies: Forward and Back.
Forward and Stop.

Head Gentlemen: Forward and Back.
Forward and Stop.

Head Couples: Balance.
Four Hands Round to Places.

Side Couples: The Same.

FIGURE FOUR.

CALL AS FOLLOWS:

All: Balance at Corners and Turn.

Ladies: Right Hands Across All Round.

Gentlemen: Right Hands Across All Round.

All: Hands All Round; Gentlemen Facing Outwards, Balance.

Turn Partners to Places.

This is repeated four times.

FIGURE FIVE.

CALL AS FOLLOWS:

All: Promenade.

First Couple: Face Round in Place, the other Couples Form in Column Behind Them.

Turn Partners in Column.

All: March, Ladies to the Left, Gentlemen to the Right, Down the Middle.

Up the Sides into Lines Again.

Two Centre Couples: Four Hands Round.

Turn Partners to Places.

Each couple takes its turn at heading the column—the figure being performed four times.

*CONTRA DANCES.

THE SICILIAN CIRCLE.

CALL AS FOLLOWS:

Two Couples: Right and Left Across.
Return to Positions.
Balance and Turn Partners.
Ladies' Chain.
Forward and Back.
Forward and Through to the Next Set.

THE SPANISH DANCE.

CALL AS FOLLOWS

Two Couples: Forward Four.
Change Partners.

*This is generally but erroneously called "Country" dances.

Forward Four.

Change Partners.

Repeat.

Cross Right Hands.

Cross Left Hands.

All: Waltz.

*** These movements are performed by the new set, and go on until the music ceases.

POP GOES THE WEASEL.

CALL AS FOLLOWS:

Head Couple: Down the Middle and Back.

Down Outside and Back.

Right Hands Across with Second Lady.

Three Left Hands Across, Second Lady Under.

Head Couples: Right Hands Across with Second Gentleman.

Three Left Hands Across, Second Gentleman Under.

CONTRA DANCES.

In the Contra Dances the partners of each couple stand opposite to and face one another, forming two paralled lines.

THE VIRGINIA REEL.

Form in sets of six couples.

DIRECTIONS FOR CALLING.

First Gentleman: And Last Lady, Forward and back.
First Lady: And Last Gentleman, the same.
First Gentleman: And Last Lady, Swing Right Hands.
First Lady: And Last Gentleman, the same.
First Gentleman: And Last Lady, Swing Left Hands.
First Lady: And Last Gentleman, the same.
First Gentleman: And Last Lady, Swing Both Hands.
First Lady: And Last Gentleman, the same.
First Gentleman: And Last Lady, Dos à Dos.
First Lady: And Last Gentleman, the same.
First Couple: Turn Right Hands.
Separate and Turn Second Couple, Left Hands.
Turn Right Hands.
Separate and Turn Third Couple, Left Hands.
And so on to the bottom.
Join hands and back to places at top.
All: Gentlemen to Left, Ladies to Right, March Down Outside, and Up the Middle.
Head Couple: Down the Middle to Bottom.

ETIQUETTE OF THE BALL ROOM.

At a private party a gentleman may offer to dance with a lady without an introduction; at balls the rule is different, and a gentleman should be introduced either by the floor manager or the lady's escort. This introduction is for the mere purpose of dancing, and does not entitle you to claim her acquaintance afterwards. A lady who declines dancing with a gentleman should afford him some reason.

Never wait until the signal is given to take a partner, for nothing is more impolite than to invite a lady hastily, and when the dancers are already in place, this can be allowed only when the sets are incomplete.

Gentlemen should dance the first set with the ladies under their escort. Among persons not previously acquainted, the acquaintance ends with the dance; and if a gentleman desires to dance a second time with the same lady, he must be presented again; and unless the lady indicates otherwise, he has no claim to her recognition at any subsequent time or place.

The proper head of the ball room is generally opposite or furthest from the main entrance. Many suppose it to be nearest the orchestra; this is an error, for the orchestra is sometimes on the side, or over the entrance of large ball rooms, but the head is never at either of these places. When the entrance is on a side of the room, custom determines which end, to the right or left of it, is the head. At private houses there is no established rule for determining the head. It may be near the front windows or at the opposite end, at the option of the master of ceremonies.

Never attempt to stand up in a Cotillion without knowing something of the figure. Do not kick or caper about, nor sway your body

to and fro: lead your lady gently, only by the fingers, uot to grasp her hand.

It is a breach of etiquette, when dancing, to leave one set to join another, except when the change is occasioned by mistakes as to the pre-occupancy of place. Rather than dispute as to the pre-occupancy of place. it is better to withdraw from the set.

During the dance, all should be exclusively devoted to their partners, and never allow themselves to keep up by conversation or the telegraph of the eye and face, a communication with others. Even those persons who are familiar with all the formalities of fashionable society, are often the worst offenders against the common decencies of life.

It is very impolite and insulting in either lady or gentleman, while dancing in a quadrille, to mar the pleasure of others by galloping around or inside of the next set.

A lady should never engage herself more than for the following set, unless by the consent of the gentleman who accompanies her.

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